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LETTERS

To the Editor of The Art News:

Information has just come to hand concerning regulations covering works of art and antique objects going into France, and the writer is submitting the substance of same herein, as we are quite sure it will be of material interest to the art trade.

"... All art objects produced prior to 1800, with the exception of porcelain statues, objects made in precious metals, stringed musical instruments and ancient arms, are admitted into France free of duty but subject to an import tax of 2% on value..."

Yours, etc.,
HUDSON FORWARDING & SHIPPING CO., INC.,
J. Friedenber, President

New York City,
May 14, 1936.

EDITORIAL NOTE

In response to many requests from readers who travel to Europe during the summer, there has been compiled the *Calendar of European Art Events*, which makes its first appearance on page 14 of this issue. Publication of this department will continue through September so that it will be timely and convenient throughout the summer season. Every effort has been made to secure complete and correct information in New York regarding the events listed. Any further information from the countries concerned, however, would be welcomed.

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white marble well head illustrated above are outstanding items. Attendance will be limited to the capacity of the house, and early application for tickets of admittance to the exhibition and the sale is advisable. *Illustrated catalogue 25 cents.*

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The ART NEWS

May 23, 1936

PAINTINGS BY THE IMPRESSIONISTS RECENTLY ADDED TO AMERICAN COLLECTIONS: Part I

The increased activity of American collectors during the last twelve months has had, without doubt, its greatest effect in the field of French Impressionist and Post-Impressionist paintings. Examples of the late nineteenth and early twentieth century masters of Paris have been acquired more extensively than those of other schools, notwithstanding the fact that numerous earlier Italian and North European pictures have also found a permanent home in America within the year.

It would be simple and convenient, for the purposes of critical analysis, to label this predominant interest in modern French painting as the fashion of the moment—one of those art "fads" which make their ephemeral appear-

Americans to the Impressionists and their followers is no matter of the present or immediate past, but that it dates back to the first years of this century and, in certain respects, to even before then. Although the Impressionists' early tribulations with critics and the public have been so frequently recited as to give their subjects an aura of Romantic heroism, and their later gradual successes so celebrated as to give them the air of triumphant reward, it has been customary to refer only to France as the locale for the drama. That, for example, the first successful exhibitions of the Impressionists, particularly Manet and Monet, were held in Paris and New York within only a few years of each other during the 'eighties, is a fact sel-

posite the truth—there emerges a picture of American acquisition of modern French paintings which equals the performance of any other country.

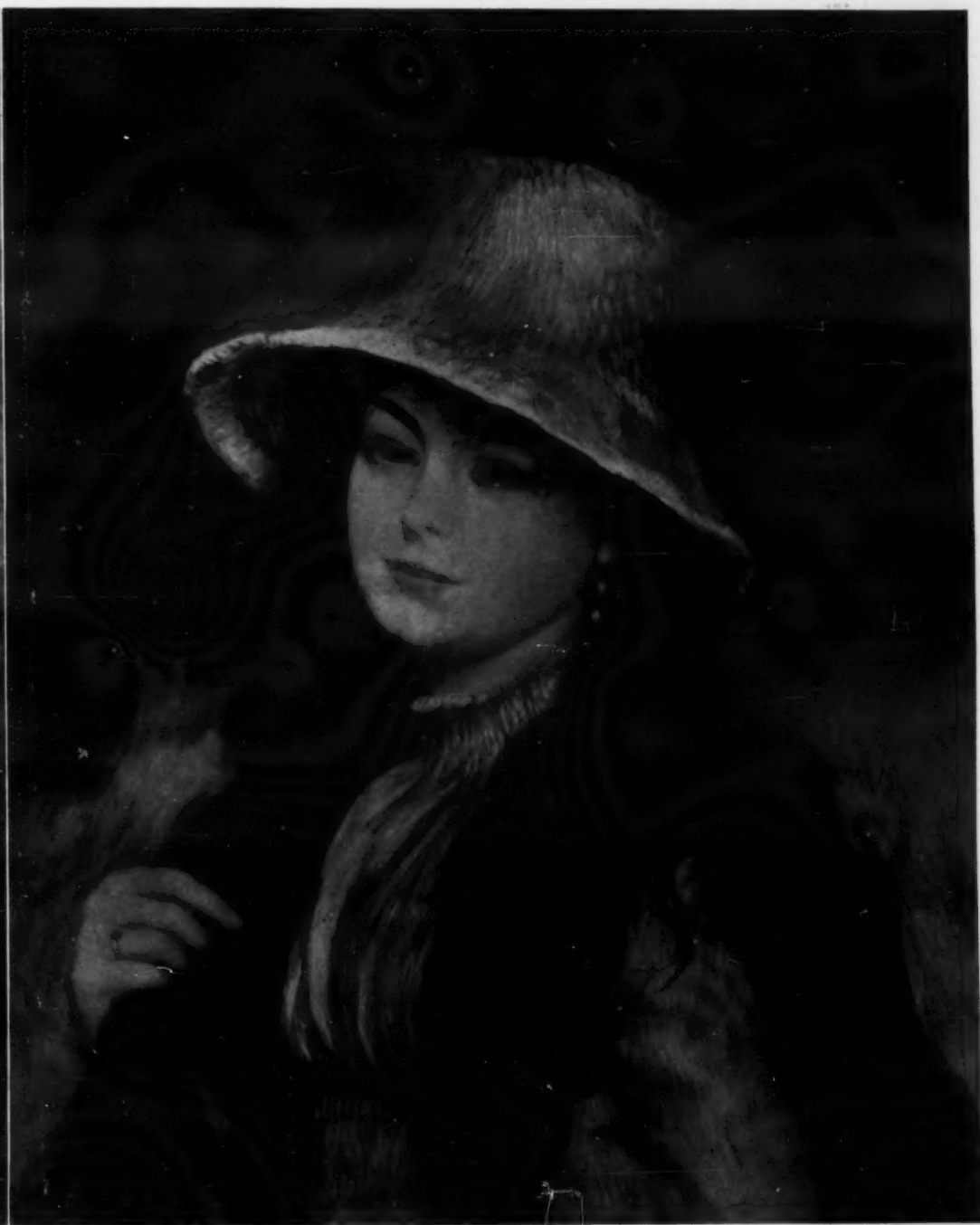
As a result, Manet is represented today nowhere more extensively than in the rooms of the Havemeyer Collection at the Metropolitan Museum of Art, Renoir nowhere so brilliantly from the beginning to the end of his career as at the Barnes Foundation in Merion. Moreover, three of Seurat's rare masterpieces—the *Grand Jatte* in the Chicago Art Institute and the smaller version at Mr. Lewisohn's, as well as Mr. Stephen Clark's *La Parade*; Manet's *Vieux Musicien* in the Chester Dale Collection; Renoir's *Dejeuner des Canotiers*, at the Phillips Memorial Gallery

not as remote to native civilization as are those of the Gothic Lowlands or Renaissance Italy. True enough, though there are still more basic grounds.

The first is the paramount internationalism of the Impressionist movement and that which followed it: international not only in the Parisian association of racial foreigners like Pissarro, Sisley and Van Gogh, but also in drawing upon the influences of Giorgione and Titian, Goya and Velasquez as well as in the exotic locales of Manet in Spain and Gauguin in the South Seas. Not before in the history of art do we know so polyglot a period; but what could be better suited to the taste of the most internationalized country in the world?

ican acquisitions of this art under much the same method which has been applied to works of the old masters. Many of the pictures in the series of which this is the first article will illustrate paintings previously unpublished, at least in this country, and of which the present location has not yet been recorded.

The *Portrait of Madame Manet* by Manet (39½ by 30¾ inches), recently acquired by Miss Adelaide M. de Groot of New York, is one of the best examples of Manet's middle period to pass into an American private collection. Painted about 1869, it is contemporaneous with such masterpieces as *Le Dejeuner*, *Le Balcon*, and *Les Bulles de Savon*, all painted in that year. In con-



COLLECTION OF MISS ADELAIDE M. DE GROOT; PHOTOGRAPH COURTESY OF DURAND-RUEL

EDOUARD MANET: "PORTRAIT OF MADAME MANET," PAINTED ABOUT 1869 (LEFT); RENOIR: "PORTRAIT OF A YOUNGER GIRL," PAINTED IN THE PERIOD 1878-85

ances at varied intervals. And it cannot be gainsaid that in some instances, especially when the acquisition is made not for a collection but principally for decoration, the purchasers of these works of art have rather followed the fashion.

But thus to attribute the favor of the entire school of painting in American eyes would be incorrect and unfair. There is something much more deeply grounded and therefore more valid behind this favor. Without wishing to conduct an aesthetic enquiry, it will not be out of place here to examine briefly history and reasons.

The truth is that the attachment of

dom brought forth; only Mr. Wilenski has stressed it in his excellent book, *French Painting*.

Yet even more impressive as a document of American interest in this art is the record of pre-war native collectors; chief among them, of course, the Havemeyers, though others, like the Bartletts of Chicago and Adolph Lewisohn and John Quinn of New York were not far behind. Adding to these names those of Barnes, Coburn, Dale, Osborn, Phillips, Spaulding and several others—all of whom began their collections at a date when an accusation of following the fashion would have been exactly op-

in Washington; Van Gogh's *L'Arlesienne*, in the Lewisohn Collection; and now Gauguin's *Que Sommes Nous?* in the Boston Museum, each testify to the presence in America of individual masterpieces without which any proper consideration of the Impressionists and Post-Impressionists is impossible.

What has been the reason for this—the same reason, obviously, which underlies the increasingly prolific acquisitions of recent years? The natural answer would be that Americans have felt closer to this art because it was produced, so to speak, in their own time, because its motivation and its forms are

The second reason is the appeal of the first really scientific and highly rationalized art to a nation which came of age in the era of the machine. Spectrum analysis, the finalities of *chiaroscuro*, the whole tenet of art for art's sake, all so compactly evoked in Impressionist painting, comprise an art which necessarily exercises its spell over an intellectualized civilization in which the worship of science is greater than is comfortable to define.

Thus we deal with a steady, logical progress and not a short-lived phenomenon. It has been thought interesting, therefore, to record here recent Amer-

trast to these, Miss de Groot's portrait and that of Madame Manet in full face painted the previous year, have the virtue of a certain personal quality, an intimate, unpolished revelation of the artist not offered by the more finished examples which, no matter how often refused, were always conceived as salon pieces.

Here broad areas of unpainted and barely touched canvas surround the delicate but emphatic modeling of the face and head, finally set off by the bold, massive darkness of the hat. In the apparently blurred facial contours, which are really the result of strong, plastic

brushwork, there are reminiscences of Goya, whom Manet followed closely the same year in the great balcony subject, and of Frans Hals, whose convivial scenes gave the impulse for the luncheon picture; no less does the hint of white lace at the neck recall Hals. About the exact technique which Manet used for such an effective presentation there is still some doubt. In the magnificent female bust portrait in the Adolph Lewisohn Collection, which must always rank as one of his greatest paintings, he appears to have drawn in the features first with pastel, then glazed them with oils; again, in the famous *Femme au Carlin*, he seems to have achieved the same aspect of disassociating the spatial areas of the face entirely with a clever use of oils, manipulated so that the darker color above and below compressed what otherwise would have disintegrated. The method in the present portrait is not completely apparent, though the effect is equally interesting.

The *Portrait of a Young Girl* by Renoir (22½ by 18 inches), recently acquired by Mr. and Mrs. Edwin C. Vogel of New York, comes from the well known Lucien Sauphar Collection of Paris and is one of the most characteristic smaller examples of the pre-classical period. It dates somewhere between 1878 and 1885, when a blue-green was generally the chief color scheme of the master, antedating the transition through violet of the late 'eighties and early 'nineties into the rose and pink tonalities of the twentieth century pictures.

The use of the straw hat, its brim and focal point of the composition, is an interesting example of Renoir's clever use, in one spot of the picture, of combined line and color. Such a hat brim occurs first in a *Café Scene* he painted in 1878, unless one considers the dashing line of *Lise's* hat a prophetic gesture eleven years before; finally he uses the same hat of the Vogel portrait again in the



IN A NEW ENGLAND PRIVATE COLLECTION; PHOTOGRAPH COURTESY OF CARROLL CARSTAIRS
CEZANNE: "THE FARM," ONE OF HIS MIDI LANDSCAPES PAINTED ABOUT 1885

Girl with Straw Hat of about 1890. Thus the device can be recognized as a special one belonging to Renoir: its success is

obvious in the relief it offers the other components of the picture from the necessity of any hard, binding lines, so

that they can flow away from the brim line, aided by typical Renoir brushwork, in soft, diffused areas.

The head, too, is held at the charming angle which Renoir employed for its compositional advantages many times in the same years. The handsome form of the chin line as it merges with the outline of the cheek is already a step into the purely classic forms which Renoir gradually adopted within the following decade.

One of the best Cézannes of the considerable number recently brought to this country is *The Farm* (23¾ by 20 inches), which has just passed into a New England private collection. Painted around 1885, it belongs to the rather large output of the master from the dozen years he worked in the Midi, and it comes from the hands of M. Vollard who had acquired it directly from the artist.

Its coloring is the full, almost lush, yellow, orange and blue scheme which characterizes this no longer experimental phase of the master of Aix. The regard for design has begun to manifest itself, and the mere evidence of a black-and-white reproduction indicates how strongly aided by linear government the blocks of color had become.

This finds its best expression in what is undoubtedly, to the student, the feature of the picture which gives it an exceedingly strong interest: the splendid, classic spatial sense with which the picture is governed so as to give it the half-cylindrical compositional effect of having been based on the severe lines of an amphitheatre. One cannot help but recall how Leonardo used the same plan of composition in his famous *Adoration of the Kings*, the huge panel which he left unfinished but which nevertheless influenced Florentine painting for the following half-century. It is a curious fact that modern painters who have been influenced by Cézanne have generally imitated his surface technique, but almost never realizing the basic plan of one of his finished masterpieces like the present example.

A. M. F.

DR. ALBERT C. BARNES ON "AN EPOCH IN ART HISTORY": A RECENT RADIO ADDRESS

The American newspapers and periodicals have recently given nation-wide publicity to the story that I have refused to sell for six thousand dollars a painting by Picasso, which I bought in Paris twenty-five years ago for ten dollars; and that I have declined an opportunity to sell for fifty thousand dollars a painting by Renoir, which I bought at that time for eight hundred dollars. The story is true, but it fails to state its perhaps most significant detail, the fact that the offers came from Paris picture dealers who had been commissioned to buy the Picasso to be placed in the Luxembourg gallery in Paris, and the Renoir to be permanently installed in the Louvre.

The story illustrates a condition of affairs which has persisted during a period of time as long as that covered by the history of art—that is, that new movements in art are usually misunderstood by the officials of art galleries, they are ignored by the uninformed public, and are vigorously condemned by contemporary critics. The result is that the real creative artists of a period are seldom recognized until they have either reached an advanced age or have passed away.

Intrinsically, the Picasso and the Renoir are certainly the same physical objects that they were when I acquired them. Why, then, the efforts to obtain now, pictures which scarcely anybody wanted twenty-five years ago? The answer to this question is a very simple one: The passage of time was needed to bring to a wider consciousness the fact that the Picasso and the Renoir are legitimate parts of the great traditions of painting; that the pictures contain within themselves the artist's reconstruction of the self-same features which give the work of the old masters their value as art. In other words, time and intelligent study have revealed the identity of the essentials which link the expression of the spirit of our own times with that of the great creators of the past.

Let us look for a moment at this question of the artist and the age in which he lives. Giotto's world was permeated with the spirit of piety and religious devotion which his paintings embody; later on in Italy, especially Venice, pageantry competed with reli-

gion as the dominant interest of the age; consequently Giorgione, Titian and Tintoretto reflect both of these tendencies in their paintings; the gayety, buoyancy and frivolity of Court life of the eighteenth century in France find their natural expression in the paintings of Watteau, Boucher and Fragonard.

In the nineteenth century the marvelous developments of science produced a revolution in the habits, practices and interests of the entire civilized world. We know that the essence of science is *method*, a way of approach to everything that touches our interests as human beings. The method of science, applied to religion, art, social life, politics, has shown that all of these great forces owe their very existence to the fact that they satisfy various instinctive wants common to all mankind. Scientific method has established beyond doubt that what gives Giotto, Rembrandt and Titian their permanent appeal is not the subject-matter of their work, but a *form* which has its own identity, a form created out of the use of the same elements, namely, line, light, color and space.

By the same token, the great literature of the past—the Psalms, the Homeric poems, the plays of Shakespeare—has survived because each phase has its particular form constructed of elements common to all—that is, words, phrases, sentences, so arranged as to be meaningful in ideas and feelings. A writer or painter is an artist because he has the ability to make his form the vehicle which he loads up with his own particular feelings about the subject-matter, and conveys them to the sensitive and responsive observer. The content of the form changes with the ages but the basic constituents of the form remain the same, as does also the fact that a truly esthetic form is always a faithful record of a particular artist's reaction to a particular time in the world's history.

The hundreds of students who have been in our classes at the Barnes Foundation can testify that the modern painters' title to greatness rests upon the firm foundation that their reinterpretations of the spiritual values of the old masters have increased the scope, and often the profundity, of their predecessors' vision, largely because

they epitomize and recreate these eternal values and make them more a part of the actual world in which we live. Indeed, the history of the transition from old to modern painting consists essentially of an account of the removal of all such irrelevancies as literal depiction of subject-matter, and of how the employment, of line, color and space, came to be more and more directed toward the realization of the form as a vehicle of expression.

Such an account makes clear the essential continuity between painters apparently as diverse as Piero della Francesca and Picasso, Tintoretto and Cézanne, Titian and Renoir. It can be demonstrated objectively that Rembrandt and Titian are, each in his own way, as much removed from literalism as are Picasso and Matisse; in other words, the distortions which seem so strange in these contemporaries are

clearly discernible in the work of Rembrandt and Titian. In order to recognize that the old masters *did* practice distortion to a large extent, one but need compare a photograph of the depicted subject-matter with the artist's own rendering of that same scene. The only difference in this respect, is that modern painters carry distortion to a further degree, and in so doing increase the esthetic content of their particular expression.

If we keep in mind this thread of continuity of tradition which ties modern painting to that of the past, we may grasp the significance of an event which took place at the Bignou galleries in New York last month. I refer to the first exhibition *anywhere* of tapestries, made from paintings by the leaders of the contemporary movement in art—Picasso, Matisse, Rouault, Dufy, Lurcat, Leger; tapestries executed in the world's most famous factories, those of Beauvais and Aubusson, in France.

It was in these very factories that the old tapestries which grace all the important galleries of the world, were made; moreover, these modern counterparts were made by the identical technique as the ancient tapestries, and were executed by the lineal descendants of the workers who, for an expanse of two hundred and fifty years, have at each period of time, reproduced in tapestry, the paintings of the greatest artists of each age.

The tradition of tapestry production is so deeply rooted and so highly-honored, that the son of a tapestry-maker who did not follow his father's occupation, has always been a rarity. It is a calling which demands the highest degree of manual skill, the most meticulous care in execution, and the most unflinching training of the perception of differences between conditions which appear identical to the majority of educated persons. An apprentice becomes a master workman only after he is able—for example—to select with unerring accuracy, from three hundred different shades of pink, the particular tone used by the painter who created the work of art to be reproduced in the tapestry.

The exhibition which had its world première in New York last month was a result of the foresight, knowledge and courage of a woman, Madame Paul Cut-

toli, whose position of leadership in the intellectual and artistic life of Europe is reflected in the highest and most coveted honors conferred upon her by the French Government.

Many years ago, Madame Cuttoli herself learned the universal language of art, and she recognized that a group of painters of today are speaking the same language as the old masters, but in the spirit and idiom of our own age. She knew of and deplored the serious plight into which the world-wide economic depression had plunged the hundreds of skilled workers at the Beauvais and Aubusson factories. She saw also in this enforced idleness the threatened extinction of an industry indispensable to one of the great traditions of art.

After a long, discouraging and single-handed battle with the inertia characteristic of powerful and entrenched officialdom the world over, Madame Cuttoli finally induced the French Government to place at her disposal the factories and workers of Beauvais and Aubusson to execute these modern tapestries. Madame Cuttoli's victory was of such vital significance that I do it but simple justice in terming it "An Epoch in Art History."

France, in thus sponsoring the tapestry reproduction of important contemporary painters' work, may have taken the deciding step to awaken public consciousness to the indisputable fact that the great art of the past is great only because it embodies the ideas and feelings of talented men who were alive to the forces and spirit of their own period in time, and were able to express their experience in the terms of universal and eternal values.

The American public has been signally honored in being the first to see this important contemporary work. So confident are we at the Barnes Foundation that these tapestries add an indispensable spiritual and educational resource, that we have acquired several of them to be placed in our galleries, side by side with great paintings by Giorgione, Titian, Tintoretto, El Greco, Daumier, Renoir, Cézanne, and many other famous old and modern masters. The tapestries constitute a link in the chain of tradition, and a unit in a plan of education, that would be incomplete without them.



PHOTO COURTESY BIGNOU GALLERY
"LA DANSEUSE," BEAUVAIS
TAPESTRY AFTER ROUAULT

PAINTINGS FROM THE FORTY-EIGHT STATES: THE NEW YORK FESTIVAL EXHIBITION

By ANN HAMILTON SAYRE

The biggest and best of the season's large group exhibitions has just opened at the International Building in Rockefeller Center. The "First National Exhibition of American Art" is its title; it consists of over seven hundred examples of painting and sculpture from all states except Louisiana and New Hampshire, as well as from Hawaii, Puerto Rico, the Virgin Islands and the Panama Canal Zone. Sponsored by the Mayor of New York and the Municipal Art Committee, the event is a special feature of the second annual Summer Festival planned by this committee. In the festival are included such entertainment as popular priced opera, dance programs, exhibitions in both galleries and museums, and other enterprises connected with making the arts available to the people.

The mezzanine floor of the International Building reveals seven large galleries filled with paintings. Although a certain amount of sculpture is placed about the rooms, it is concentrated in the terrace garden adjoining one of the galleries on this floor, where it may be enjoyed in a cool, decorative background. The work now shown is a choice made from over two thousand pieces submitted from all parts of the country, and it embraces everything from conservative to modern concepts. Now that all the formalities of opening the mammoth exhibition are over, the public may see it to good advantage, and learn a great deal about the aesthetic endowments of our heterogeneous land.

The artists are assigned to the states in which they have lived and worked and with which they are most generally identified, not to the states in which they were born. Although this is a splendid idea, and badly needed in the line of exhibitions, it provokes the comment that one day someone might very well organize a similar undertaking in which artists are classified according to their birthplaces. For the native soil from which a man springs has as much to do with his art as the region in which he works and develops. Nevertheless, the present exhibition is illuminating in many ways, and whether or not the choices are truly representative and characteristic of the artist and his region, and wisely picked in every instance, it is a valuable experience, not to be missed by any citizen who has twenty-five cents for the admission fee.

The honors are carried off, at least in the opinion of one visitor, by the Middle West, grouped here under the head of North Central States. To be sure, there are a few exceptions to this statement, in cases where the territorial



EXHIBITED AT THE FIRST NATIONAL EXHIBITION OF AMERICAN ART

TWO AMERICAN FIGURE PAINTINGS: "MR. AND MRS. MIDDLECLASS" BY GUY PENE DU BOIS OF NEW YORK CITY (LEFT); "JACK NILES AND HIS DULCIMER" BY F. W. LONG OF BERE, KENTUCKY (RIGHT)

division is aesthetically arbitrary, but generally speaking, this part of the country seems to paint with more energy, variety and individuality than any other section. A close second is the Middle Atlantic States to which are delegated a great many well known painters born in other parts of the land, so that the previously suggested idea of some day showing artists according to their birthplaces becomes particularly pertinent. New England and the South follow in rank, with the Pacific Coast and far West and territories and possessions last.

Whatever deductions one wishes to make from this view must be modified by considerations of cross-influences, education, heritage and age. But these matters are too much to cope with in the face of ten thousand square feet of painting. They should be taken up separately.

Let us consider the North Central States first: Ohio, Michigan, Indiana, Il-

linois, Wisconsin, Minnesota, Missouri, North and South Dakota, Nebraska and Kansas. John Carroll's *Sleeping*, one of his better known canvases of a typical Carroll female in valentine lace and dusky eyelashes, is prominently hung. There follow Hoyt Leon Sherman's *Jap and Jap*, Carl Gaertner's *The Popcorn Man*, Frank H. Myers' *Spanish Village N.M.*, Edgar Yeager's *Still-life*, Henrik M. Mayer's *Jessie*, Ruth Van Sickle Ford's bright and brittle *My Daughter Barbara* and Rainey Bennett's pleasantly patterned *Farm Theme*. Dale Nichols' *Painting* represents the static staring school of modern art; Alexander Tillotson's *Fish Market*, *St. Ignace* is deeply American in feeling. Paul Trebilcock's huge society portrait piece, *Thelma, Viscountess Furness* and *Mrs. Reginald Vanderbilt* is worth pointing out merely as a typical example of prettified portraiture.

Cameron Booth's *Interior* displays an individual style in its portrayal of a

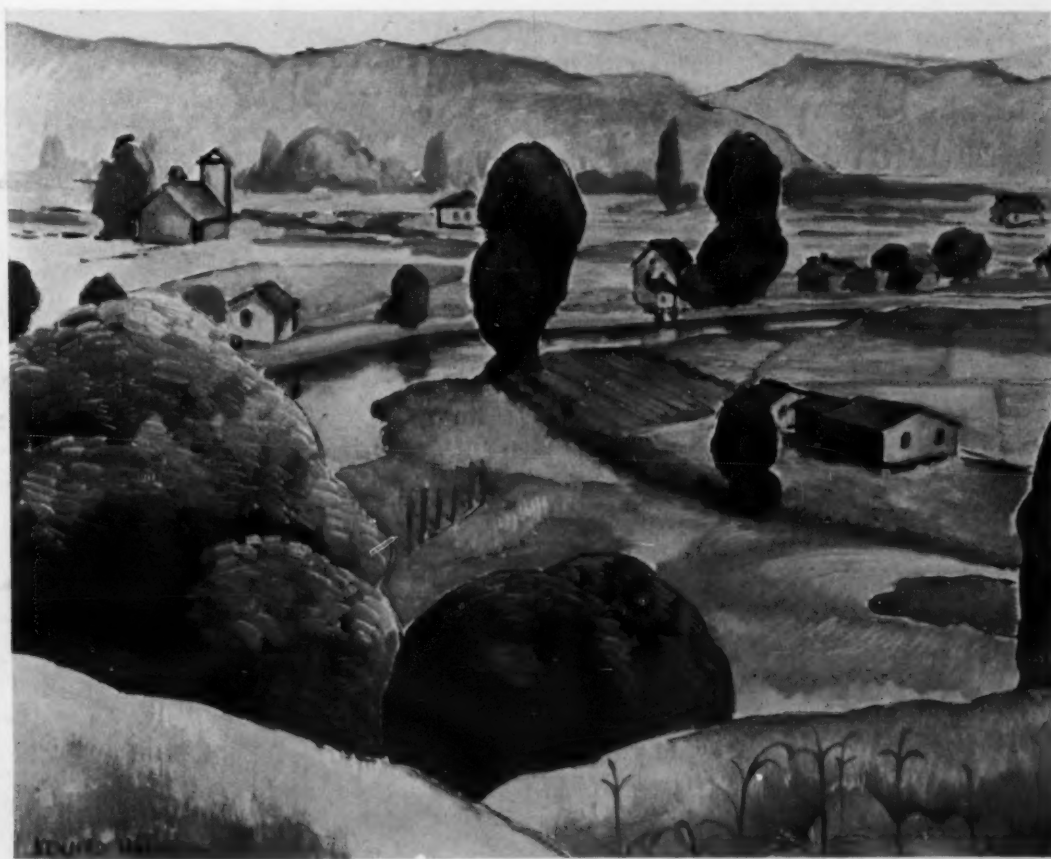
stable, while Eleanor DeLaittre's cork-framed *Split Rock Lighthouse* suggests that she has undergone the influence of the School of Paris. In Elsa Jemne's *Virginia* are cool, blond tones. Erle Loran's *Railway Crossing* is good American material stated in a personal way. Clara G. Mairs' *Sick Room* is amusing and simple in its areas. Elov Wedin's *Wife and Son* is a sturdy canvas of sturdy types. Gertrude Freyman's *Summer Play* catches a pose of speed and violent movement; John de Martelly's *Economic Discussion* is in tempera and shows two bony women haggling over some coins. William Dickerson's *Snow* stands out because of the uniquely American quality of its subject and the honest and personal way in which it is handled. Charlotte Kizer chooses a view of buildings for her *On Commercial*. Berger Sandzen's large *Sunflowers* and *A Kansas Farm* are in the tradition of Van Gogh and almost painfully high and sharp in key.

The Middle Atlantic States include New York, New Jersey and Pennsylvania, of which the first is by far the most interesting. Indeed the list of distinguished and well known names in this region makes the gallery conspicuous, even if the examples of these men are not always all that can be desired. Gifford Beal's *Fishing Village*, Charles Burchfield's *Black Iron*, Jon Corbino's *Jockeys and Racetrack*, Ann Brockman's *Woman with Child*, Guy Pène du Bois' large *Mr. and Mrs. Middleclass*, John E. Costigan's *Gathering Wood*, Eilshemius' *Lake Annecy*, *Aix les Bains*, William Glackens' *Mabone Bay* and Mary Hutchinson's *The Composer* are noteworthy. Donald Forbes' *By the River* ranks as one of the best pictures in the gallery. Edward Hopper's *House at Dusk* is a fair example of his art; Sidney Laufman's *The Farm* has freshness. Ernest Lawson and Georgina Klitgaard are also represented. Jonas Lie's *Menemsha Harbor* is typical of him; Luigi Lucioni's large study of two women listening to a radio, *The Concert, 1935*, is a disappointing example of his work. Henry Mattson's *Pine Trees*, Henry Lee McFee's *Japanese Wrestler Resting*, Henry Varnum Poor's large *The Song*, Charles Rosen's *The Quarry*, John Sloan's *McSorley's Cats*, Bradley Walker Tomlin's *Gas Bracket*, and Eugene Speicher's *Nude Back* manage to give the walls a great deal of interest.

New Jersey is rather a shock after all this. Were it not for John Marin's oil, *Off Cape Split, Maine*, there would be little to redeem it. Pennsylvania is of better quality and contains Samuel Rosenberg's *Eviction*, Carroll Tyson's *Inland, Maine*, Alexander Kostellow's *Interior with Figures*, Earl Horter's *Glen Riddle, Pa.*, and Franklin Watkins' exaggerated *Negro Spiritual*.

Taking New England as a whole, it does not fare very well in comparison with the North Central States and New York. Dudley Morris's *The First Thunderbolts* is a charming landscape. The Massachusetts entries are very conventional in style and Connecticut is negligible.

The South Atlantic region, Delaware, Maryland, Virginia, West Virginia, North and South Carolina, Georgia and Florida, is curiously conservative. But at least it boasts Margaret Harrison's vigorous *Bernice* and James R. Howard Jr.'s small *Elemental Nature*. The South Central States, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Texas and Oklahoma, contain Morris Belknap's *Levee, Upstream*, Anne Goldthwaite's *Two Girls at a Window*, McNeill Davidson's *Desolate Intangible*. (Continued on page 17)



EXHIBITED AT THE FIRST NATIONAL EXHIBITION OF AMERICAN ART

"THE FIRST THUNDERHEADS" BY DUDLEY MORRIS OF BURLINGTON, VERMONT (LEFT); "LANDSCAPE" BY KEMJIRO NOMURA OF SEATTLE, WASHINGTON (RIGHT)

NEW EXHIBITIONS OF THE WEEK

REVIEWED BY
ANN H. SAYRE

Renoir, Forain, Degas, Cassatt and Others

Durand-Ruel's present group exhibition is a most pleasurable experience. One wall of the gallery is dominated by Forain's *Au Skating*, whose superb color and compositional plan force the nearby pictures into strenuous competition. A still-life by André and a Cassatt *Mother and Child* are also hung. A Monet of good size, showing water-lilies and a pattern of light, centers another wall. The Sisley canvas of provincial France does not look so well as some of the others. Renoir's *Femme au Corsage Rouge* is rich in glowing color, and its warmth contributes much charm to the room. A marine by Friesz, painted in Toulon in 1929, is freely and freshly done, and as contrast for it there is a little Boudin in silvery tonality which is a familiar and always pleasing example of the painter. A second Renoir, smaller than the other, shows a blossoming orchard in mid-summer luxury. Guillaumin's canvas is the kind of thing that is still done by our more timid souls—all very well for Guillaumin when and where he worked, but inadvisable and unoriginal when re-employed by our contemporaries.

Two Degas pastels, one of a woman bathing, the other an arrangement of dancers, are present, as well as another Cassatt entitled *Dans la Prairie*. This is an interesting picture, not only because of its firm handling and definite tones, but because it is not characteristic of the artist.

Pissarro's *Autumn Scene*, painted in 1877, has been seen before in these galleries, and will recall the delightful exhibition of this artist's work which was an event of the past winter.

Atget, Forerunner of New Photography

Of the many photographers of the modern school, Atget, now celebrated at the Julien Levy Gallery, deserves special credit. This courageous old Parisian who was born in 1855 and died in 1927, went about his city taking photographs in a spirit which was not that of his contemporaries, for in that field he was far and away ahead of the taste of his time. He saw beauty in all manner of things; *boulangeries*, *gendarmes*, beggars, kiosks, dress forms, shop windows,

the salons of concierges, dumps, doorways and pavements. On the other hand he had an inclination toward photographing châteaux, churches, the interiors of houses of great wealth, and the graceful formal stairways that one finds so often in France. His searching eye had a passion for exactitude but also for the basic problem of composition. Vitalizing this was his unconscious poetry, and his trick of endowing both poverty and bourgeois respectability with amazing drama. He knew the artistic significance of things even better than that of people.

Although the selections of his work now hung at these galleries leave out a number of phases of Atget, they also include sufficient to give an idea of his great talents. Atget's work was rescued from his landlord's hands by an American friend after the old man's poverty-ridden death. It is only because of this stroke of luck that we know them today.

Helen Wills Shows Her Oil Paintings

In a "Prefatory Word of Appreciation" to the catalogue of Helen Wills Moody's paintings now current at the Grand Central Galleries at Vanderbilt Avenue, William Lyon Phelps speaks of the tennis player in the following words:

"It is interesting that Helen Wills Moody, the incarnation of dynamic energy in battle, should exhibit in her works of art such devotion to still-life. Yet, her versatility is so remarkable, her intellectual curiosity so insatiable, that her personality seems almost to change with variety of effort. . . . I have always been rather insensitive to pictures of still-life. . . . Well, in looking at these pictures that indicate such intensity of concentration on still-life, I am beginning to believe that whereas I was blind, now I see. For I think in all the excellent pictures in this exhibition, there is none more impressive than the group of vegetables—carrots, cauliflower, asparagus, radishes on a blue platter with the bottle as guarding sentinel. I wish to express my own gratitude to the artist for a much-needed lesson in appreciation."

Perhaps we are just crass souls that require more violence than Mr. Phelps does in order to "see", but at any rate it is impossible to join him in his eulogies. The twenty-one canvases now on display, with their hints of diluted

Van Gogh in backgrounds and shadows, and their color chalky and dry, are so much the work of an amateur that they cannot well be criticized as the work of a professional artist. They point out the difficult lessons a painter has to learn before he can do with canvas and pigment what he wishes to do, and they bespeak no rich full bodied gifts, but rather a dilettante observation of flowers, vegetables and objects usable in still-lives.

Chinese Cabbage has more juiciness in its color than anything else in the room, and is notable in the group. *Plant* is handled with more than Mrs. Moody's average ability. *Crabs and Lemons* lacks instinct for composition. *Gladiolus* deals with high-keyed pinks, yellows and blues. *Tennis Shoes* has considerable Van Gogh in its treatment, as have *Vegetables* and *Easter Lilies*, especially in the backgrounds. *Iris* depicts blackish brown and yellow flowers before a blue background.

Also present at these galleries are some paintings by Olaf Olesen, entitled collectively *Westchester Landscapes*. They are very much stylized and limited in subject as well as technique, illustrational in kind and subdued in color. Black and white values seem to be more important to the artist than pure color values. One of his chief interests is in the shadows of trees, and in snow combined with woodland scenes, as in *The Hemlock Path* and *Sursum Corda*. On the other hand, *September* is full of autumn color, *October*, *Spring* and *May* are delicate in tone, *November* is darkish.

Prints Within Reach of Every Collector

The recently formed group of forty etchers known as Associated American Artists, now established in their new galleries, present a large selection of prints at a nominal price. The purpose of the organization is to make it possible for collectors and the general public to obtain genuine prints of good quality for very little money, and no one can deny that this is a most laudable undertaking. The work now shown is varied enough to appeal to many different tastes, and some of it is exceedingly good.

The preface to the catalogue of the Associated Artists says:

"... artists everywhere are beginning



EXHIBITED AT THE MACBETH GALLERY
PENCIL DRAWING BY RICHARD GUGGENHEIMER, "MODEL RESTING"

to realize that they do not create exclusively to please themselves; that no healthy art was ever created for the express purpose of filling museums and galleries; nor was it ever intended for the limited attention of specialists. It was intended for people who, as this new movement has demonstrated, will take notice of the artist whenever the artist is willing to take notice of them.

"Taking these essential facts into consideration, it was decided by the Associated American Artists that, as an introductory program, original works of art should be made available at five dollars.

"Thus, an educational program, revolutionary insofar as the marketing of fine art is concerned, has come into being, and has been made possible through the cooperation of a group of distinguished living American artists. For the first time, one is able to purchase from a wide and notable assemblage good art at a uniform price."

The work of Arnold Blanch and Adolf Dehn is notable in the group. John Costigan's earthy farm scenes, Frederick Owen's ships, Philip Cheney's landscape, C. Jac Young's winter scenes, Joseph Margulies' fishermen, and his child's head, as well as Margery Ryerson's child studies are included. Other exhibitors are Chauncey Ryder and Margaret Manuel.

Spagna Uses Flat Tones And Strong Design

Vincent Spagna, a young Italian-born painter who has been educated and trained in America, is exhibiting his oils at the Midtown Galleries. He works in flat color areas, with the thoroughness and consistency of a young man who is bent upon establishing a style. The result is in many instances very pleasing.

Open Window is a well composed canvas made up of fortunate tones and intelligently balanced masses. It has a distinct value as decoration. *Artichoke*, a still-life, is as personal in style as anything in the room, and seems to go a step further in individuality than most of the other pieces. *Barney*, a man in a blue shirt, is vigorously done, though in relentlessly flat color. *Beatrice*, a large

picture of a girl seated before a background of grey wall and bookcases, is fresh in color and almost as high-keyed as *Two Girls*, which is as light in tone as anything in the room. *Belle* contains some contrasting greens, and *Negress*, a darkish canvas, becomes deliberately simple in form and austere in handling.

Red Tower, a street scene, fails to hang together as most of Spagna's works do, because of the unnecessarily sharp red in one of its buildings. In *Studio Portrait* he is half abstract, with fairly good results. *Pair of Gloves*, an interior, has not the freshness of color found elsewhere in the group. Other canvases shown are *Bananas*, *Seated Woman*, *Objects* and *Walnuts*.

Drawings by Richard Guggenheimer

The drawings of Richard Guggenheimer now shown at the Macbeth Gallery are nudes, heads and studies of trees. This young artist exhibited his paintings in New York last year and has also shown twice in Paris. He translates the world into delicate pencil sketches of silvery tone, which are, however, rather uneven in quality. At his best he does finely and clearly indicated tree drawings, and heads of a calm, classic type of girl. In the former group are *Trees*, *Alpine Hillside*, *Trees and Lavender Plants*, *Lacey Tree*, *Grace of Spring* and *Movement*, in which foliage is seen blown by wind. In the latter group are *Pensive*, *Dreaming* and *Model Resting*.

Of the nudes the most successful appears to be *Nude Standing*. This has a rich tactile quality, and is well constructed. *Nude* and *Figure* are also notable. Guggenheimer is less fortunate in *Seated Nude* and *Reclining Nude*; here he fails to unify the figure and his drawing weakens. His talent is a fine-grained but somehow limited one.

Large American Group Show of Quality

A group show of substance and vividness is current at the Rehn Gallery, indicating that the painters identified with that institution are very effective.



EXHIBITED AT THE GRAND CENTRAL ART GALLERIES
"TENNIS SHOES," A CHARACTERISTIC RECENT STILL-LIFE IN OILS BY HELEN WILLS MOODY

tive when hung together, in addition to their individual worth. Thirty-one canvases fill the entire gallery, yet are not overcrowded. There is a great deal of color in this group, and not a little humor.

Morris Kantor has his large still-life, *Mountain Laurel*, in which an imaginative and fantastic background offsets the objectively painted blossoms and leaves in the foreground. But in his other piece, *News*, he goes a step further in fiction, and paints the Angel Gabriel conversing or arguing with a man on a New York street, while a short distance away another citizen looks on with eyes popping, and takes notes the while. It is a good piece of painting as well as a pleasantly mad subject.

Harry Hering's *Eddy Creek Breaker* is a spirited and boldly handled canvas and a flattering example of that versatile artist's work. John Carroll's *Head of a Girl*, *Horses Galloping* and *Cool Sunshine* have subtlety. Henry Varum Poor's very large canvas, *Icy Ravine*, in which a hunter and two dogs figure in a landscape, is carefully done but less fresh in mood than some of his work. George Biddle's *Marguerite Zorach* is an excellent portrait in his usual rational style, treated somewhat in the manner of his portrait of his wife seen earlier at the Whitney Museum.

A recent marine by Henry Mattson entitled *Fisherman* has glowing tones of deep ringing blue. Constantine Pougialis' *Ballerinas* is another richly colored work and is interesting as a proof of

this young painter's development from his earlier style. Henry Lee McFee's large *Black Girl Resting* has a prominent position on the walls. In the same room are pictures by Reginald Marsh, Kenneth Hayes Miller and Peppino Mangravite. Franklin Watkins has a large canvas, *Musician*, in which everything moves—the clothes over the chair, the music, the background and the curtain—to such an extent that the picture suffers. There is also *Nude* by the same artist.

Edward Hopper has *Macomb's Dam Bridge*, a longish landscape strikingly lacking in the sharp light effects usually present in his work. Whether or not he is better in this mood than in the other is debatable, depending upon how much zest one looks for in a painting. Allen Tucker's *The Duelists* somehow lacks persuasion.

Additional numbers are Eugene Speicher's familiar "Red" Moore, Charles Burchfield's *Abandoned Farmhouse*, Arnold Blanch's *Basket and Fruit* and *Miss Columbine*, James Chapin's *Church at Long Valley*, Jo Rollo's *Flowers and Landscape*, Aaron Bohrod's *Interior*, Charles Rosen's large *Quarry*, and several other canvases as well.

John Lyman, Canadian Painter, Shows Oils

At the moment the Valentine Gallery is filled with the paintings of a young



AN OIL BY JOHN CARROLL, "HORSES GALLOPING," IN A CURRENT GROUP EXHIBITION

Canadian artist, John Lyman. It is rugged work, not particularly subtle, but virile and decisive. Most of it seems hewn out of stone or wood, indicating

a sculptural sense of form; and the landscapes eliminate incidental pattern and seek out the essential forms in trees, hills and fields.

Nadia, a figure piece, is outlined with black or near-black and is a direct interpretation. *Costume*, 1890, is done in broad swift strokes, deriving its design from a pair of leg-of-mutton sleeves. *Brown Girl*, a nude, seems chiseled from a block and is strong in its earthy color. *The Bath* shows a simply modeled nude by a bathtub. *Arab Girl* is another vigorous canvas. *Jeanette* and *Fleurette* are studies of heads. *Marcelle* shows a possible French influence.

Among the landscapes, *Hayfield by the Lake* and *The Lake* are almost precisely the same scene, differently handled. In one case Lyman allows himself to be playful; *Sunday Morning*, a snow scene, catches a charming and light-hearted mood. *St. George's, Bermuda*, seems a bit heavy-handed.

Conservative Canvases By Academicians

At the gallery of Georg Jensen, in the midst of much handsome silver, are paintings by four Academicians. Chauncey Ryder's three landscapes are *Birches and Pines*, *Rochester Mountain* and *Green Lane*.

Hobart Nichols is present in *The Sound*, a large picture full of opalescent color, and *Junction*, a very different subject. *The Valley* by Bruce Crane and his *Essex Street* are typical of the painter's gentle style. The former canvas is one of his recent oils; quietly impressionistic in manner, it has a restful tonality. Carl Wuermer's *Flower Arrangement* is a gay still-life of garden flowers in a vase against a light background.

Frederick Waugh has *Marine*, as well as *Passing Mist*, a moonlight scene quiet in color. *Peonies and Gold* by Dudley Murphy and his *Zinnias and Marigold* are typical of his academic style and literal rendering of still-life.

Prints, Watercolors and Lithographs Shown

At the gallery of Mrs. Cornelius Sullivan there is a group show of etchings, lithographs and watercolors which, though not sensational or dramatic, is full of different sorts of excellence. Mrs. Sullivan has managed to hang the work of such varied figures as Muirhead Bone, Laboureur, Brockhurst, Nathaniel Hone, Augustus John and a great many others without letting the walls become choppy.

The work of Bone constitutes most of the exhibition. Colored drawings such as *St. Giles Fair*, *Oxford* and *Waiting for the Corpus Christi Procession, Santiago, Spain*, add a note of brightness.

Augustus John's profile drawing, *Portrait of the Artist's First Wife, Ida Nettleship*, is a simple and gracious piece. Drawings by Titterton, J. Dowman and John Claude Nattes are included. Several drawings by Fantin-Latour are restful to the eye. Laboureur's gouache, *Depart for the Chase*, is pleasing. For contrast there is Lurcat's *Ballet* *André Gide*, and a fine Dufy drawing.

Watercolors by Young California Artists

A collection of small watercolors by California artists is now on view at the Ferargil Galleries. They are factual, and seldom strike out in imaginative flights.

Fleury is notable, with two examples. Barse Miller's study of horses is also well above the average here.

The oldest man in the group is Clarence Hinkle, who shows *Taos Indian*. Robert Craig is represented several times; he seems to be particularly interested in movements of light and wind.

Vance Locke has several studies of boats and also one scene in Panama. Bernyce Polifka's *Picnic*, *Bathers* and *Group Number III* suggest Laurencin.

Robert Majors' *Sunset* and *Reflections of Monterey* are also present, as well as Paul Julian's compositions.



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AN ITALIAN VILLA ADDED TO THE DETROIT MUSEUM

With the recent opening of the Alger House at Grosse Pointe, the Detroit Institute of Arts has added to the important collections of its main building, a separately housed exhibit of Italian art and modern painting. The installation of these exhibits, unique in this form among American museums, has been characterized by the same connoisseurship and taste evidenced by the Director, Dr. W. R. Valentiner, in the development of the main building of the Institute.

Since the opening of the Alger House, several of the decorative objects which were loaned by dealers to furnish it have been acquired through the generosity of the following Detroiters: Mrs. William Clay, Mr. and Mrs. Edsel B. Ford, Mrs. Lillian H. Haass, Mrs. John S. Newberry, Mrs. Allan Sheldon and Mr. Robert H. Tannahill. Mr. Perry T. Rathbone, of the Institute staff, is in charge as Resident Curator.

The Alger House was built in 1910, the residence of the late Russell A. Alger, and now as a memorial to him, and as the generous gift of Mrs. Alger it is a museum of art for the public, and the property of the City of Detroit. The house was designed by Charles Adams Platt, one of the country's best architects, who is especially renowned for his large country houses, and such distinguished public buildings as the Freer Art Gallery in Washington, and the Hanna Building, Cleveland. Charles Platt was a keen and penetrating student of Italian Renaissance architecture. His designs are noted for their simplicity and authenticity of style; and it was his study in Italy that showed him the importance of designing house and garden as a single, interrelated scheme, and the value of allowing the chosen site to go far in dictating the plan and character of the house. All three of Platt's architectural traits are abundantly present in the Alger House: in its dignified simplicity, in the authentic quality of its design, and in the happy relation between building and site, they are brilliantly expressed. As such it is particularly gratifying that the house will be preserved as a public place of resort; a significant monument to that division of the fine arts in which America has made perhaps its most distinguished contribution—its architecture.

By virtue of these very traits, the house gives a splendid idea of the Italian villa. This is especially true of the lake side facade which affords a full view of the loggias, terraces and pergola, and is strongly reminiscent of a sixteenth century Florentine country seat. The gardens are so planned as to encourage out-of-door living, and to make the immediate surroundings of the structure as livable, comfortable and various as the house itself. And so from indoors, one can step out upon a terrace, or into a vine-covered pergola, into a walled flower garden, or a paved fountain court.

Equally distinguished is the interior architecture, which lends itself most admirably to the needs of a museum, and has determined the plans for the permanent collection. The spacious rooms on the first floor are devoted to the display of Italian furniture and objects of art creating the atmosphere of a Renaissance house, forming a background for the collection of paintings, and suggesting the domestic life of an Italian aristocrat five hundred years ago.

The galleries on the second floor are reserved for showing loan exhibitions, principally of modern art, to be changed from time to time. Another room has been set aside for the use of the Garden Center, and for installing their newly acquired horticultural library. The basement floor affords a room suitable for lectures. To the right of the entrance is an information desk, where the visitor will find photographs, post cards and publications on sale.

The entrance hall immediately announces the character of the house. Upon entering, the visitor finds two paintings representing Florentine art of the fifteenth and sixteenth century. To the right hangs the earlier type with its decorative gold leaf background. It is a devotional piece of the *Madonna and Child* by Mariotto di Nardi. On the opposite wall hangs a *tondo*, or circular



FLORENTINE ROOM IN ALGER HOUSE OF THE DETROIT MUSEUM

picture, of the Holy Family by Albertini representing the dawn of the High Renaissance. Beneath it is a charming painted marriage chest or *cassone* from North Italy, and an unusual two-handled majolica vase, made in Faenza in the fifteenth century. Under the Mariotto stands a small Florentine cabinet. Venice, the second great centre of the flowering of Renaissance culture is brilliantly expressed by a pair of marble angels by Pietro Lombardi, the most illustrious Renaissance sculptor of Venice. The angels stand on seventeenth century marble pedestals.

Of the three major rooms on the lower floor, the large hall in the centre is filled with objects and pictures of the Early Renaissance, mostly of the quattrocento. The room at the left is sumptuously furnished in the style of sixteenth century Venice, while that at the right is devoted to the Baroque art of Italy in the seventeenth and eighteenth centuries.

Entering the central gallery, the visitor will find to the left two splendid Florentine pieces: a carved walnut *cassone* in the style of the furniture of the Palazzo Strozzi; and a great *credenza*, or sacristy cupboard, enriched with intarsia inlay, from the Palazzo Davanzati, dating from about 1480. It is most probable that both of these monumental pieces are products of the workshop of the de Tassi family, the celebrated cabinet makers of Florence in the Early Renaissance. Above the *cassone* hangs a remarkably fine Flemish tapestry, woven in Brussels, about 1500, and a very usual imported ornament in Italian palaces before Italian looms were established. On the chest stands a marble leopard holding a shield which bears the arms of the Borgias. Two half-length angel figures of terra cotta by Giovanni della Robbia with their typical blue glaze stand on either end of the *credenza*. Between them hangs a *tondo* of the *Madonna and Child*, (lent by Mrs. W. J. McAneeny) by Bugiardini, a pupil and friend of Michelangelo. Beneath the *tondo* are two small marble reliefs of angels by the Florentine, Antonio Rossellino. They originally belonged to a large relief of the *Madonna and Child*, part of which is now in the Metropolitan Museum. A fifteenth century majolica plate from Siena rests on the centre of the *credenza*.

One of the skillful imitators of the great masters of the fifteenth century, and also a very pleasant artistic personality is seen in the small *Madonna and Child* painting by the so-called Master of the San Miniato altarpiece. The picture hangs in the corner beside the tapestry. Of great popularity five centuries ago was the type of chair called a Savonarola, which stands between the door and chest.

To the right of the entrance against the wall stands a *credenza* of the early sixteenth century. Upon it are two small bronzes; the one of *Hercules* is by Francesco da Sant'Agata; the other an appealing little *putto* is the work of a

pupil of Donatello. It is interesting to observe that these small bronzes are here used precisely as they were in Renaissance interiors. Over the *credenza* and hanging before a fine piece of green Genoese velvet, is a tempera painting by Fra Angelico's best pupil, Domenico di Michelino. He is also remembered for his painting of *Dante standing before the Inferno*, which hangs in the Cathedral of Florence. Another work by Giovanni della Robbia, in the familiar medium of glazed terra cotta, hangs at the right. The genius of Amadeo, the most distinguished sculptor of Milan in the fifteenth century, is expressed in the graceful little *Madonna and Child*, a marble, which stands on a pedestal beyond the *credenza*. Above is placed an extremely fine front panel of a marriage *cassone* in wood and polychromed stucco. A wedding procession advances across it, and the arms of the two families, thus united appear above. Its date is about 1500. The handsome, massive chimney piece carved in a characteristic stone, known as *pietra serena*, is Florentine of the late fifteenth century. Beside it stands a cabinet of about 1600 carved with small figures and known as *bambocci*. Its ancient patina is as rich as its carving. A gold brocade hangs above it and on its top is a rare inkstand in mezza-majolica, of St. George and the Dragon. It was made about 1550. The mantle bears a polychromed wood *tondo* of the *Madonna and Child* of the fifteenth century, with charming, painted stucco figures of the Christ Child and the infant John the Baptist standing on either side. The latter is after a sculpture by Mino da Fiesole, while the Christ Child is copied from a model by the great Desiderio da Settignano. In the centre of the floor to the right is an octagonal Florentine table and four ornamental chairs called *sgabelli*. They are characteristic Florentine types and are embellished with the finest furniture carving of the High Renaissance. Standing upon the table is a strikingly beautiful two-handled vase, belonging to an extremely rare type of early Florentine ware, made in imitation of popular Hispano-Moresque designs. Balancing this group at the other end of the room is an extraordinarily handsome walnut table from Bologna, made about 1500. It is in perfect condition and is a type of which only a very precious few are preserved. Similar ones belong to the Victoria and Albert Museum, London, and the Berlin Museum. On the table stands a superb blue vase of majolica ware from the Casa Pirotta workshop in Faenza. The armchairs date from the sixteenth century and are seated with their original leather and velvet, and studded with brass nails.

On the window wall from left to right stands a similar side chair carved in tooled Florentine leather, and above it hangs a fine piece of contemporary brocade. Between the windows is a small Florentine walnut bench with a

baluster back and volute arms. Placed above is a terra cotta relief of the *Madonna* by a follower of Ghiberti, one of the most appealing artists of the fifteenth century. The great Renaissance sculptor of the sixteenth century, Jacopo Sansovino, is the author of the very lovely *Madonna and Child* which is placed upon a pedestal before the centre window. This handsome figure which combines a truly noble conception with the most ingratiating sentiment is a sample of High Renaissance sculpture at its best. Beyond it, on the wall is a stucco relief after a well known composition by Antonio Rossellino of the *Madonna and Child*. Below it is a late Renaissance bench in walnut decorated with gilding. A prie-dieu stands beyond the last window and supports an attractive little figure of the High Renaissance representing *St. Michael overcoming the Dragon*. On the wall above is a characteristic work of the prolific Florentine master, Pier Francesco Fiorentino.

The type of stucco reliefs that adorn this wall were usually reproductions of well known and favorite church pieces in marble, and were fashioned in answer to popular demand.

Upon entering the Venetian room of the sixteenth century one is at once struck by the more sumptuous character of his surroundings. This is in accordance with the richer, more lavish taste of the Venetians. While the Florentines, for the most part, preferred the cool tones of blue and green in their decoration, and simpler and more severe lines in their furniture, the Venetians surrounded themselves with the warm and more resplendent colors of red and yellow.

These very colors are reflected in Venetian paintings. Warmth and richness of tone was never more brilliantly handled than by Titian who is represented in the *Portrait of a Doge*, an anonymous loan which hangs on the wall immediately opposite the entrance from the Florentine room. The woman's portrait is by Forabosco. Palma Vecchio who stands among the great artists of his city, is represented by the engaging picture over the mantle of the *Drunkenness of Noah*. The intriguing style of Dosso Dossi, an artist of Ferrara who found popularity in Venice, appears in his little painting of the *Nativity* hanging between the windows. A most interesting tapestry adorns the opposite end of the room. Typically Italian in its warm tones of red and yellow, it was woven for the Medici in the mid-sixteenth century and contains several times the device of the family. The gorgeousness of Venetian taste is wonderfully reflected in the carved and gilded walnut *cassone* standing before the tapestry. Upon it is an example of the elaborate majolica of Urbino. No less sumptuous are sixteenth century high backed armchairs, made of walnut and covered in crimson velvet trimmed with galoon. Similar in type are the side chairs. The impressive mantle is late Renaissance in style, and is dated 1625. The potter's art of Faenza (whence comes the word faience) is once more expressed in the *albarello* or drug jar standing on the mantel. The visitor will find two ornamental bronzes at opposite ends of the table; that of *Neptune* is fifteenth century Florentine workmanship; the other, a lamp, is unique, and comes from Padua. Of very great interest is the rare porcelain plate (in the table case) made at the Medici manufactory in Florence. Such pieces are not only extremely scarce, there being but some thirty-six known examples, but their importance is vastly enhanced because it was the first porcelain made in Europe. A fine folding lectern stands in the corner of the room and supports a small but very beautiful painting by Veronese of the *Muse of Painting*, a gift of Mr. and Mrs. Edgar B. Whitcomb.

Beyond the Venetian room, the recessed loggia contains Italian marble sculpture of the late Middle Ages and Early Renaissance. They number two statues of *Virtues*; a richly carved frieze in the finest Early Renaissance style from Urbino; and a *Madonna and Child* (lent to Alger House anonymously) by one of Florence's proudest names, Mino da Fiesole. The open loggia affords an admirable setting for

showing a modest collection of Greek and Roman antiquities. One of the most constant features of great Renaissance establishments, and often its chief boast, was the collection of classic antiquities. Italy was fairly strewn with fragments of ancient sculpture. And the unquenchable enthusiasm during the Renaissance for the art and culture of antiquity, set diggers digging and placed their noble discoveries once more upon pedestals. An exquisitely shaped funeral urn occupies the centre of the room. It is of Athenian make, carved from Pentelic marble in low relief and reveals the deceased, seated, talking with a friend who holds a jewel casket. Likewise from the fourth century B.C. is the beautiful fragment of a grave stele, the name being inscribed above. Of Greek origin also are the colossal goddess head from the end of the fourth century, and the Hellenistic *Apollo* head of later date.

The long gallery to the right of the Florentine room contains a collection of paintings that signalizes the last important phase of Italian art. Among them are two paintings of the Baroque period by Magnasco. These are a pair of landscapes hanging at either side of the mantelpiece, and show the unusual decorative style of that fascinating master of Genoa in the early years of the eighteenth century. Tiepolo, the most distinguished master of eighteenth century Venice, contributes the unusual

century bronze replica of the *Rape of the Sabines*, the original of which is still in the Loggia dei Lanzi, Florence. At the left his art of dramatic movement is again represented by a brilliant composition in terra cotta of a river god. Another product of sixteenth century Florence is the carved walnut table before the window. On it stands a bronze mortar ornamented with reliefs.

The open loggia which makes a transition between the house proper and the long pergola out-of-doors, will be devoted to a collection of late Renaissance and Baroque sculpture. The nucleus of the proposed collection is a winning marble group of a boy struggling with a goose, a work of the highly talented nephew of Leonardo da Vinci, Pierino da Vinci.

Throughout the galleries are distributed a varied collection of superb Renaissance velvets, brocades, and damasks, which are worthy of special note.

Of particular distinction as an architectural feature of the house is the thoroughly Italian monumental staircase. Enclosed on all sides, it is enriched with a robust balustrade and a coffered ceiling. At the right before ascending, the visitor will discover a painted stucco relief of the *Madonna and Child* by the fifteenth century pupil of Donatello, Bartolommeo Bellano; and beyond it at the head of the stairs to the floor



BAROQUE GALLERY IN ALGER HOUSE, DETROIT'S MUSEUM BRANCH

conception of the *Madonna and Child*, exhibited on the easel. A characteristic view by Canaletto of his beloved Venice, and a charming portrait of a princess playing chess by Pietro Longhi, lent by Mr. and Mrs. John N. Lord, occupy the walls opposite the Magnascos. A companion piece to the Palma Vecchio in the Venetian room has a similar place over the mantle here. Between the windows on the lake side of the house is a very pleasant study of classic ruins by Pannini, an eighteenth century painter of Venice. Not only did the painting of Venice in the eighteenth century surpass that of the rest of Italy, but also the quality of craftsmanship and design in furniture and decoration. A handsomely inlaid cabinet stands between the lake side windows, and an exquisite inlaid walnut bench occupies a place beneath the Longhi portrait. In a corresponding place under the Canaletto, is a rich little *cassone*, the work of a gifted Siennese craftsman of the sixteenth century; a gem of Renaissance polychromed stucco work, it is further enriched on the under side of the lid with an engaging allegorical painting of *Justice*. At either end of the sixteenth century walnut refectory table are placed a pair of gold ornamented side chairs of like style and date. A handsome collection of small sculptures further adorns the room. In the centre of the table is a spirited group of animals in combat from the High Renaissance by Antonio Susini. On pedestals at the end of the gallery stand two exceedingly fine High Renaissance pieces by Giovanni da Bologna, the best follower of Michelangelo; at the right a sixteenth

below, stands a great Renaissance bronze water urn.

The office to the right of the entrance door contains four drawings: two are by the seventeenth century artist Guercino; the others by the Venetian master of the eighteenth century, Zuccarelli. Opposite the window is a stucco relief of the Quattrocento by Giovanni da Pisa, a gift of Mr. E. Raymond Field.

The opening exhibitions on the second floor are abruptly different in character from the quiet, stately, sumptuous atmosphere of a lavishly appointed Renaissance *Palazzo*. Most adaptable to the display of modern French paintings is the very simple quality of the second floor galleries. Alger House is indebted to the Bignou Gallery, New York, for lending a highly significant exhibition of paintings by the School of Paris which includes canvases by such renowned modern artists as Picasso, Matisse, Braque, Derain, and Modigliani. Another field of modern art that steadily enlists new interest and enthusiasm is that of drawings and watercolors. From two Detroit collections there has been arranged in the remaining galleries a fine show of contemporary watercolors and drawings by American and European artists. To Messrs. John S. Newberry, Jr., and an anonymous lender, the museum is indebted for these examples of very high quality.

The new office of the Garden Center will be found to the right at the top of the stairs. Plans are in progress for developing the grounds of Alger House under the guidance of this society.

The library was bequeathed by the late Esther Longyear Murphy.

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ART THROUGHOUT AMERICA

Brooklyn: Three French Sculptors

A selective but fully characteristic exhibit of prints by the three outstanding representatives of the older generation of French sculptors—Rodin, Maillol and Despiau—assembled and arranged by Curator Carl O. Schniewind in the Print Gallery of the Brooklyn Museum, has more than a limited interest. The prints reveal an aspect of these artists less well known in this country than their sculpture. Though some of the plates are curiosities rather than *chefs d'oeuvre*, others rank with the finest painted work of their generation and would entitle the makers to consideration as artists of the first importance if they had produced no sculpture whatsoever. Moreover, since it first occurred to a gallery in Paris about twenty-five years ago to exhibit a group of prints by sculptors—the prints then shown included Rodin's but not those of Despiau or Maillol—a number of the more enthusiastic and lyrical French writers about art, not to say critics, have written some very enthusiastic things about these prints. An opportunity to check up on the eulogies of these eloquent writers is amusing in itself, and profitable. In justice to their opinions it must be said that there are points on which the prints oblige one to agree. There are other points on which difference of opinion is possible.

Knowing that the prints were made by sculptors, it is very easy to permit oneself to find sculptural qualities in the prints and to emphasize the salience of form suggested by masses of light and shade or by pure line. The possibility of producing such a three-dimensional and solid effect by these means is not a novel discovery due to the practice of sculpture, but a very common preoccupation with draftsmen who have never touched clay, plaster, bronze or stone! The relation of these prints to sculpture is a seductive thought on which paragraphs and pages have been written, and there is very little truth in

it. The prints of Rodin and Despiau bear slight relation to their work as sculptors. Neither of them is primarily a sculptor anyway, in the very strictest sense of the word. Rodin especially was a modeler, and the salient quality of his work is the fluency of a soft pliable material, as close as possible to flesh. He was quite possibly the greatest artist-anatomist of all time. As an anatomist his preoccupation was the infinite variety of human movement, which is the softest, least monumental, least sculptural anatomical quality. On the contrary his prints have quite the opposite feeling, the crispness of a thing cut in metal. The head of Antonin Proust, the bust of Bellone and the two heads of Victor Hugo, have all the sharpness and the static dignity of a very fine medal or coin. He has been justly praised for showing the most precise feeling for drypoint from his very first essay in that medium. It is a feeling absolutely at the opposite pole from his whole manner as a sculptor.

With Despiau there is an equally marked contrast between his work as a draftsman or lithographer and his work as a sculptor, but the contrast is of a different sort. Whereas in the portrait busts and the allegorical figures of Despiau the sculptor there is absolutely the most essential sculptural quality, enduring grandeur and the rugged appreciation of a hard, dense and unyielding material, it is the opposite effect that his lithographs emphasize, the texture and softness of flesh, the beauty of a casual and non-monumental attitude.

With Maillol alone there is some justice in perceiving the sculptor in the lithographer, the etcher, the cutter of woodblocks. Though he has in all his work the fine hearty sensuality of the peasant, the pure broadly human animal gusto, which is as far removed as possible from the self-conscious or the lascivious, he has avoided the individual passion with which all of Rodin's subjects are tormented, the individual identity which Despiau emphasizes and to which he gives an added property of typical if not general human significance. Maillol alone has insisted on presenting

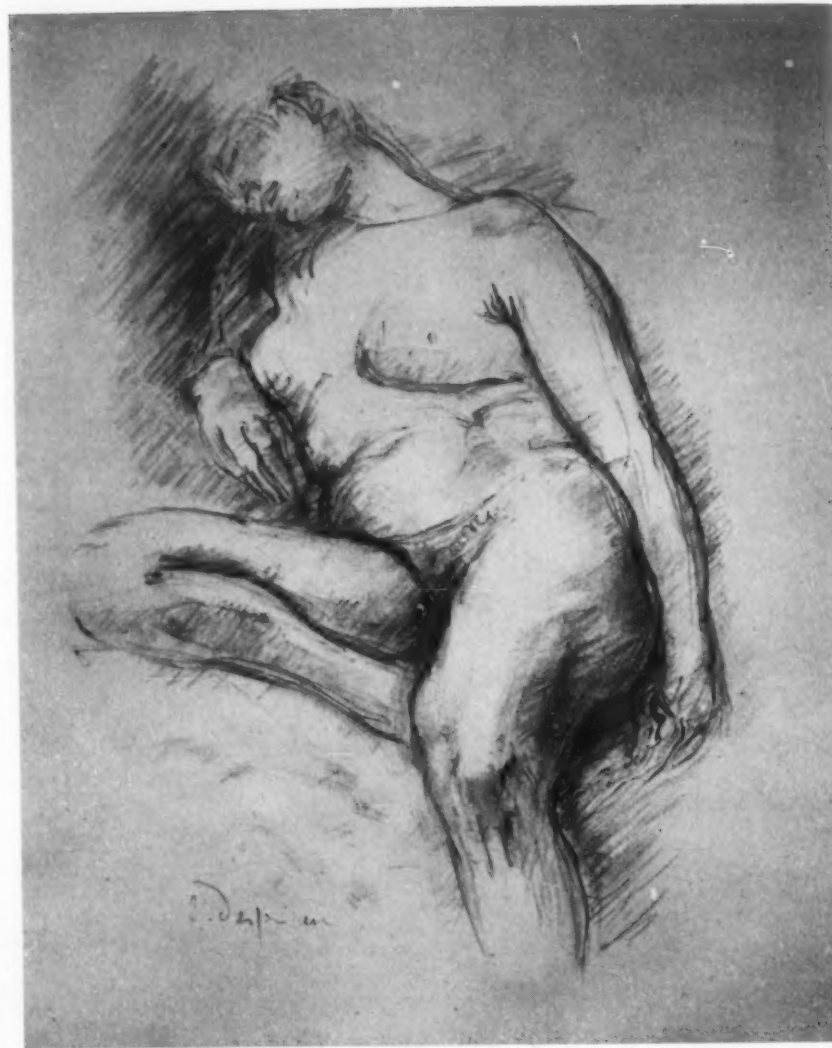
the human form, no matter how filled with animal life, no matter how desirable, as a monumental form, a thing of life larger than life. His smallest figuring conveys the sense of great proportions. Maillol presents the figure as a thing to be worshipped not so much with the eyes as with the tactile sense, the sculptural sense, with hands. He presents it infused with life, but static. The figure of a peasant woman by Maillol evokes neither passion nor idea. It evokes a more profound physical relation toward a creature that always seems to be in a transitional state between flesh and stone. He gives the effect of regarding all woman as potential monuments as surely as his monuments are always almost women.

This quality is as apparent in his outline etchings and woodblocks, his fully modeled lithographs, as it is in his sculpture. Here indeed there is a very direct relation between sculpture and print. The print has a little more of flesh, of life, of movement, but there is definitely the suggestion of a form in stone.

Rodin, Maillol and Despiau, individual as are the qualities they have contributed to sculpture, all in various ways are heirs to the great French tradition in sculpture—a tradition which can be traced in France consecutively as in no other country from Reims, Amiens, and Chartres, through Jean Goujon, Germain Pitou, Puget, Houdon, Rude, Barye, David d'Angers, Carpeaux, etc. Of the three, Aristide Maillol has been the most important and the most prolific as a print maker, although Rodin produced notable specimens in drypoint. Despiau's prints are restricted to one single-sheet lithograph and several books illustrated with lithographs.

Cincinnati: Cambiaso Drawings on Loan

The four Cambiaso drawings in the collection of Dr. Allyn C. Poole of Cincinnati have recently been on exhibition at the Cincinnati Art Museum. Francis



LENT TO THE BROOKLYN MUSEUM BY MISS EDITH WEYMORE
LITHOGRAPH ILLUSTRATION FOR BAUDELAIRE BY DESPIAU

W. Robinson, Assistant Curator of the Museum, describes them in the Museum *Bulletin* in part as follows:

Who was this artist, Luca Cambiaso, and what of his period? From early times the art of Genoa was subject to a multitude of converging influences. As might be expected of a powerful trading city in contact with the Mediterranean littoral and with the interior of Italy and the rest of Europe, the rich merchant princes and noble families were patrons of the arts, collected works by native and foreign artists, welcomed

the artists themselves, and encouraged the absorption by local artists of popular contemporary styles. It is not surprising then that the work of the Genoese school should on the whole be derivative. In the Baroque and Rococo periods of the seventeenth and eighteenth centuries, however, Genoa took its place among the important centers of the prevailing style and achieved lasting fame through the works of Bernardo Strozzi, Giovanni Battista Castiglione, and Alessandro Magnasco—but there was one artist who lived earlier than these,

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one who deserves a place with Correggio (1494-1534) and Baroccio (1528-1615) as pre-figuring the style that was to come—this was Luca Cambiaso. As a result of training and observation, his work often reflects the mannerisms of others—Mantegna, Raphael, Perino del Vaga, Pordenone, Beccafumi, to mention a few—yet in some features he leads the way and establishes his own style. His room decorations are among the early manifestations of the Baroque; his compositions show a Baroque interest in exaggerated postures, in diagonal lines, and in movement of forms backward and forward with relation to the picture plane; he painted tenebrist pictures—with concentrated dramatic lighting and dark enveloping shadows—before Carravaggio set the style in the last quarter of the sixteenth century; and, finally, he executed thousands of drawings in a style that links the Renaissance with the Baroque—a style that recalls Mantegna and Tiepolo.

Drawings in themselves came to assume a more important place in the time of Luca Cambiaso. Previous to 1500 artists executed drawings as preliminary studies or cartoons for panel paintings and frescoes. In the sixteenth century with the rise of an academic interest in art, drawings became the objects of collectors' attentions and were made less rarely as preliminary sketches and more often as finished products to grace collectors' albums. To this class the Cambiaso drawings in Dr. Poole's collection appear to belong. Although the artist did paintings of similar subjects, the drawings are clearly independent works of art.

Luca Cambiaso is a transitional painter. His work is derived from the older masters, reflects prevalent Mannerist and Academic tendencies and prefigures the Baroque. The facts of the artist's life of present interest may be briefly rehearsed. Luca Cambiaso was born near Genoa in 1527, the son of a Genoese painter and decorator, Giovanni Cambiaso (1495-between 1577 and 1579).

The father was a follower of Perino del Vaga, Florentine painter and pupil of Raphael, who came to Genoa after the sack of Rome in 1527. Proud of the early evidence of talent in his son, he set Luca to studying the drawings of Mantegna and other masters in favor at the time. Before Luca was twenty he was assisting his father in decorative commissions and from about 1550 to his death in 1585 he executed a prodigious number of frescoes, mural canvases, easel pictures, and drawings. The work of Luca Cambiaso must be studied in the churches and palaces of Genoa and vicinity, or in Spain where he painted chiefly in the Escorial near Madrid. Luca left Italy for Spain in 1583 and was commissioned in that year as court painter to Philip II. There he died and was buried in 1585. The quantity of his work was enormous—a contemporary writer records that he did more frescoes than twelve painters, and documents show that he completed large undertakings in unbelievably short time—the huge, many-figured *Gloria* filling the dome of the church of San Lorenzo el Real of the Escorial, for instance, was completed in less than a year.

The rapidity with which Luca worked is reflected in the thousands of drawings he did. Many of these are preserved today in the public and private collections of the world. His fantasy seems to have known no bounds. He tossed off drawings by the hundreds, paying little attention to them and permitting his wife to light the fire with them. His pupil, Lazzaro Tavarone, observing this at one time, rescued as many as he could carry away. Perhaps the Poole drawings were among these.

From two points of view these drawings are of special interest—style and subject matter. In the first case, they reveal the striking characteristics of Cambiaso's manner and his skill as a draughtsman; in the second case, they form a group linked together by subject and possibly the result of the artist's thought along a certain line at one

"VENUS AND
ADONIS,"
A PEN
DRAWING
BY LUCA
CAMBIASO,
1527-1585;
LENT TO
THE
CINCINNATI
ART MUSEUM
BY DR. ALLYN
C. POOLE



period. Dating of Cambiaso's drawings is not easy or certain. The present drawings surely belong to the latter part of his life when his style was fully formed.

In conclusion, it is not out of place to summarize Cambiaso's accomplishment as a draughtsman. In some of his great decorative frescoes he showed originality in composition and in the rendering of individual figures or groups. In some of his easel pictures he frequently achieved distinguished effects

of emotion and dramatic lighting. Yet on the whole Cambiaso was not a colorist and his strength lies in the originality of his drawing. The ardent activity of his mind he accompanied with the pen on paper, tossing off powerful drawings that reveal a concern with proportions, the indication of mass by line, cubic qualities, space relations, bodily contortions, hyperbolic gesture worthy of the Baroque stage, and contrasts of light and shade. Line is always domi-

nant yet the artist employs it for cubic effects. The quality of the line is suited to the effect desired and pure line is permitted to do the work of wash and hatching. The line is never niggling but bold and rationally created to suit its purpose. Mobile hands are rendered by sketchy lines; faces are blocked in by angular lines suggesting form; backgrounds are held in place by bold parallel lines.

In the drawings in the collection of Dr. Poole we are brought close to the artist's mind. They are representative of the prodigality of invention that was typical of Luca Cambiaso; they show him expressing himself forcefully and decisively in a mannered style of drawing that is personal yet characteristic of the period; above all, they show Cambiaso to have been a man who, had he lived today, might have further developed his cubistic tendencies in the direction of contemporary abstract art. His draughtsmanship has a universal appeal and a very modern flavor. The sketches of Cambiaso are superb examples of form drawing only slightly removed from pure delineation by the clever conventions of line he uses to build form and suggest mass and space.

Seattle: Six New Exhibitions at Museum

Throughout the month of May the Seattle Art Museum is holding six varied exhibitions: ceramics, miniatures and textiles from the Near East, Norwegian paintings by living artists, assembled by Mr. Johan H. Langaard, Secretary of the National Gallery at Oslo, prints by American artists from the Museum's collection contemporary American paintings, facsimiles of French post-Impressionist paintings and a one man exhibition of oils and water colors by a local artist, Elizabeth Cooper.

The greater part of the Near East collection was lent by Parish-Watson and
(Continued on page 16)

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Parish-Watson & Company, Inc. show this wood carving of a Kwan Yin Bodhisattva, in seated attitude, with the finely carved lines of the flowing draperies falling over the shoulder in a shawl-like arrangement. The folds of the skirt extend over the fore-section of the base. Original gilding is still visible on large sections of the figure, as are faint tracings of the original pigments. From the Sung Dynasty, 960-1279.



Wooden Buddhistic deity from the Sung period, now in the collection of Parish-Watson & Company, Inc. The hair is drawn high on the top and falls in sweeping lines down over the gracefully draped shoulders. Marks where jewels were set in the forehead and ear lobes are relics of the past grandeur of this extremely handsome carving. A conventional breast ornament is the center of the decorative scheme, placed with flawless taste beneath the benignly contemplative head of the image.



The galleries of Ralph M. Chait exhibit this unusual carved wooden figure of a deity. The piece, which dates from the time of the Sung Emperors, is decorated with a polychrome finish, and is in a remarkable state of preservation. It is exquisitely conceived, with the lines of the flowing robes balancing the outstretched arms and elaborated headdress. The figure is fifty and one-half inches high, including the base.

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A Louis XV armchair from the collection of L. Alavoine & Company. The upholstery is of fine damask in Chinoiserie pattern of the type which enjoyed its greatest popularity in eighteenth century France and England. The graceful curving legs and back are done with a simplicity which was rare in French furniture of this period, when the asymmetrical decorations of such designers as Jules Meissonnier and his rococo school were in vogue.

The French Chair Under Louis Quinze



L. Alavoine & Company has this charming needlework upholstered Louis XV chair in their collection of French furniture. The complete absence of straight lines in the furniture of the day is well demonstrated by the short, deeply curved legs, floral decorations and rounded back of this piece. The fine carving of the chair frame is done in a leaf and flower pattern which adds beauty to its already handsome lines.



Carved walnut is used for this one of a pair of Louis XV armchairs now in the collection of Symons Galleries, Inc. The excellent original Aubusson tapestries which upholster the pair are worked in delightful pastoral scenes, with panels of a game of battledore and shuttlecock, a shepherdess, a dog and a goat. Flower garlands with conventional borders surround these illustrative medallions.



Symons Galleries, Inc. show this one of a pair of identical carved walnut armchairs of the Louis XV style. The chairs are covered in old silk-and-wool needlework in a large branching tree design. A small shell motif is carved on the back of each chair frame, while the minutely carved legs terminate in small scroll feet. The dark, highly polished walnut of the frames is a perfect material to set off the beauty of the antique needlework.



Isabella Barclay, Inc., is the present owner of this bergère gondole of bois ciré, upholstered in contemporary brown silk in a formal floral design. The side wings and delicately carved legs terminating in scroll feet are characteristics of these highly decorative chairs from the time of Louis XV. The comfort and luxurious style of the period in France is reflected in such fine everyday furnishings as this.

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(Continued from page 13)

Company, of New York, comprising pottery of the Persian Gueby, ninth to eleventh century, Rhages ware, tenth-thirteenth century, Mesopotamian, Samarra and Raqqa ware, twelfth-thirteenth century, Syrian Resafe, ninth century, and Turkish Rhodian ware of the sixteenth century.

There are six miniatures, several of which were included in the Burlington House Exhibition of Persian Art in 1931. They range from the Mongol school of the fourteenth century to the Indian school of the seventeenth century.

The outstanding textile in the exhibition also lent by Parish-Watson, is a sixteenth century Persian hunting cape, of great richness and beauty of design, with its all-over pattern of kneeling huntsmen with bows and arrows in varied color, in cloth-of-gold ground.

One of the most notable examples of Persian primitive ceramics is a shallow bowl of the tenth-twelfth century origin, of a ware sometimes known as Lakabi. It has an incised and relief-moulded decoration glazed in cobalt-turquoise blue and aubergine on a cream ground. Two bird-like creatures are fitted into a delightful moving pattern, balanced and graceful. A light floral pattern moves through spaces separating the birds. Many examples of the very beautiful and refined Rhages ware is included. This delicately designed and exquisitely painted ware, with the same refined quality of the miniature painters, is one of the most delightful of all early ceramics. A faience bowl, with scalloped edge in slate blue, predominantly, with a polychrome design on ivory white ground, is one of the fine examples. Figures mounted, seated and standing—of animals, birds and humans, are spaced around the bowl in isolated spots, but related in spacing into a fine unified design.

To mention but a few other wares, there are several examples of Gueby ware, ninth-eleventh century, strong in pattern and direct and forceful in expression. There are also examples of Samarra ware, with its geometric massive design, and Turkish Rhodian ware.

Worcester: A Titian Lent to the Museum

The Worcester Art Museum is exhibiting throughout the summer the fine *Portrait of a Venetian Lady as Diana* by Titian, lent to the Museum by Messrs. A. S. Drey. The painting, which is illustrated on the cover of this issue of THE ART NEWS, was formerly in the property of the Hapsburg Imperial family, which figured prominently among Titian's patrons. It may be dated in the fifties of the sixteenth century, a period to which belong such well known canvases as the *Rape of Europa* in the Gardner Museum in Boston and other mythologies in the Vienna and Prague galleries, as well as the portrait of the artist's daughter, Lavinia, in the Berlin Museum. From its facial resemblance to the last painting some have thought that this picture may likewise represent the same person in the guise of the Goddess of the Chase.

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THE
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A Calendar of European Art Events

AUSTRIA

VIENNA—May-July—Spring Art Exhibit.
July 1-31—Secession Spring Exhibition.

CZECHOSLOVAKIA

CARLSBAD—July 18-August 9—International Exhibition of Art Photography.
PRAGUE—Sept. 1-30—Exhibition of Contemporary Soviet Russian Art.

FRANCE

PARIS—to July 15—Cézanne Exhibition, Orangerie.
To July 1—"Baron Gros, His Friends and His Pupils" Exhibition at the Petit Palais.
To July 31—"The Vine and Wine in Art," Musée des Arts Decoratifs.
From June 1—Contemporary English Art, Musée du Jeu de Paume.

GERMANY

BERLIN—July 15-Aug. 15—Olympic Art Exhibitions.
BREMEN—July 27-Aug. 22—Art Exhibition.
BRESLAU—Aug. 1-31—Silesia Art Exhibition of 1936.
DUSSELDORF—June-August—Great Düsseldorf Art Exhibition.
MUNICH—from May 1—"Reliefs, Landscape Paintings, Mountaineer's Portraits from Foreign Countries," at the Alpine Museum.
June-Oct.—Great Munich Art Exhibition.
June-Oct.—"History of the Theatre," exhibition of the Theatre Museum for Stage Art.
July-Sept.—"Fine Craft Art of the Last Fifty Years," at the National Museum.

GREAT BRITAIN

BRIGHTON—August—Brangwyn Art Exhibition.
EDINBURGH—to Sept. 5—110th Annual Exhibition of the Royal Scottish Academy of Painting, Sculpture and Architecture.
LONDON—to May 31—Exhibition of the Royal Society of Painters in Water-colors.
To May 31—Exhibition of the Society of Miniaturists.
May 4-Aug. 3—Royal Academy Summer Show, Burlington House.
May 23-June 18—British Empire Society of Arts, Imperial Institute.
June 8-30—Society of Women Artists' Exhibition, Royal Institute.
July 8-31—Society of Graphic Art, Exhibition.
Sept. 24-Oct. 16—Antique Dealers' Fair, Grosvenor House.

HUNGARY

BUDAPEST—to June 20—Jubilee Exhibition of the National Hungarian Fine Art Society, National Gallery.
To June 20—Exhibition of Old Persian Carpets, Museum of Applied Art.
SZENTES—June, 10-20—Prehistoric Exhibition in Museum.
August 10-20—Exhibition of Ancient Hungarian Art Collections.

ITALY

MILAN—to Sept. 30—Sixth Triennial Exhibition of Decorative and Industrial Modern Arts.
VENICE—June 1-Sept. 30—Biennial International Exposition of Art.

POLAND

WARSAW — May-June — Exhibition of Danish Art, Institute for the Propagation of Art.
May-June—Art Exhibition from Latvia, Art Palace.
June 1-30—Exhibitions by the Warsaw Academy, Warsaw Graphic School and other art schools.

SWITZERLAND

BASLE—June 6-28—International Graphic Arts Exhibition.
Aug. 31-Sept. 9—International History of Art Congress successively at Basle, Zurich, Berne, Lausanne and Geneva.
BERNE—to June 28—Ferdinand Hodler Exhibition, Kunsthalle.

PARIS NOTES

The opening of the annual spring exhibition by the Salon des Artistes Français and the Salon de la Nationale at the Grand Palais is the center of attention in the Paris art world at present. The Salon des Artistes Français sticks closely to its old traditions, offering gallery upon gallery of academic, highly finished, uninspired and uninspiring paintings and sculpture. The Nationale is fresher with occasional original canvases, or at least canvases reflecting the influence of original artists. It is a source of never ending wonder that there are enough artists to fill the vast halls of the Palais yearly with work which is so much of a type, so lacking in vitality or even clean painting. Yet the number of yearly Salon rejections must equal that of accepted works, and the art schools, both private and state, continue to pour out students aspiring to join these already overcrowded ranks of mediocrity.

Popular portraitists are represented by such paintings as *Le Roi Carol II* and *Marie of Roumania* by Laszlo, *Colonel Wilford Lloyd* by Harris Brown, *Portrait of a Young Girl* by Domergue and *Portrait of Mme. de Pitta de Castro* by Cayron. The Domergue canvas has a decorative quality about it, and is fresher in color than the average portrait exhibited in this group. Although his large eyed, over-pretty painted women verge on the fashion plate type, they have a definite Parisian quality which is appealing. Laszlo and Brown are photographic and tricky as usual, but serve their purpose admirably, in portraying well known persons as the public likes to think of them.

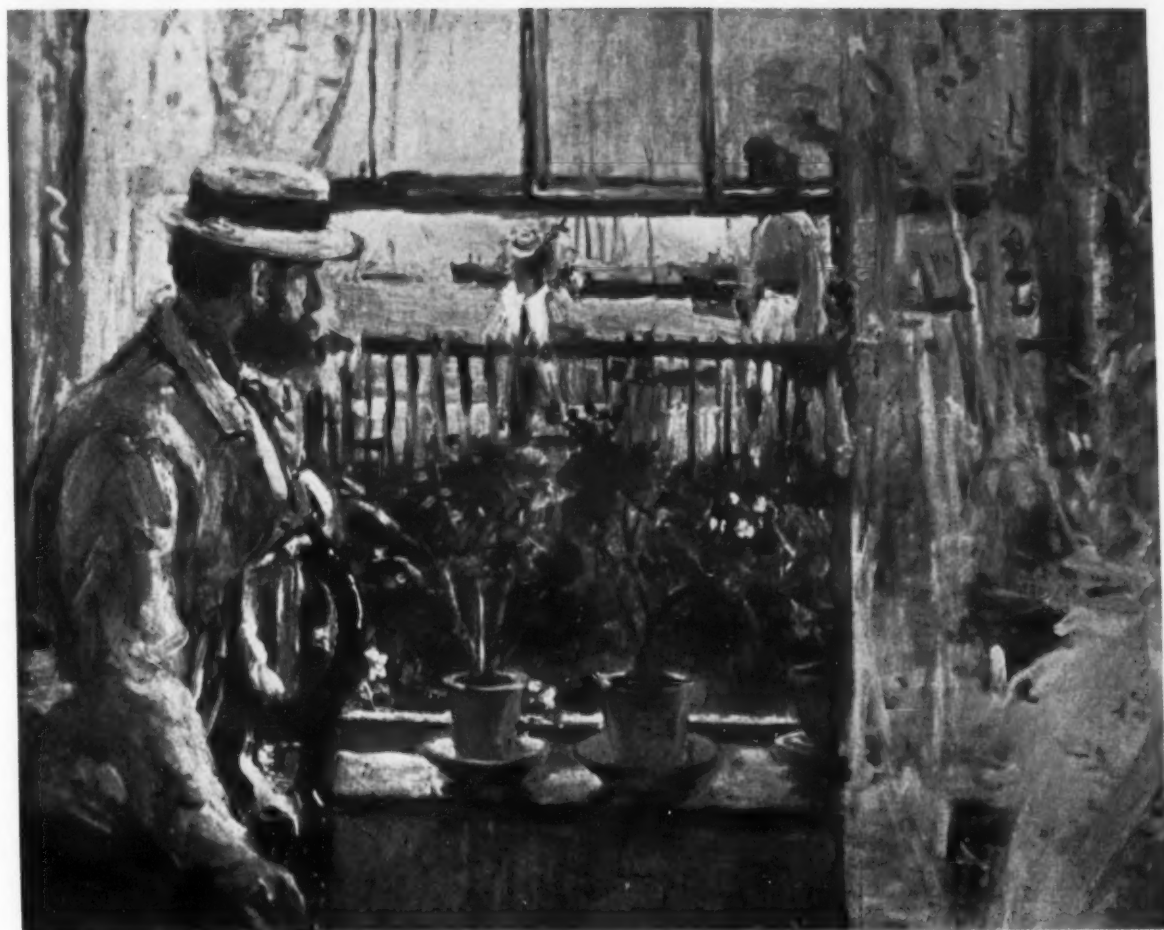
Landscapes by both groups surpass the figure studies and portraits, and some of those shown by the Nationale are among the most successful things in the exhibition. *Dieppe, Arriver du Paquebot* by Alex Ganesco is reminiscent of Dufy in its easy lines and pleasure in decorative composition. *Port-Joinville* by Pierre Bertrand, *Murier d'Anglade* by Jean Peske and *Route en Bretagne* by Le Chuiton all have a summery atmosphere of heat and heavy foliated trees that is a pleasant outlook in the chilly halls of the Palais. *Saint Jean-de-Luz* by M. Gilbert uses the long shuttered balcony windows of southern stucco houses to form a lazy, sun swept composition.

There is the usual plethora of nudes of the Henner and Bouguereau schools and many large historical and spectacular paintings. The graphic arts included in the exhibition will be reviewed in these columns at a later date.

* * *

The Gobelins Museum is holding an exhibition of Chinese and Japanese tapestry rugs as part of its series of shows on the origin and development of rugs and tapestries throughout the world.

Some of the fine weavings on view date back to the Sung and Ming dynasties. They are warm and rich in color and executed with the finest decorative art of the Orient.



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A list of articles on various subjects which have appeared in The Burlington Magazine will be sent on application to the London Address.

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CALENDAR OF NEW YORK EXHIBITIONS

MUSEUMS AND PUBLIC GALLERIES

Allied Artists of America, Inc., Fine Arts Building, 215 W. 57th St. *Twenty-third Annual Exhibition*, to May 30.
Brooklyn Museum, Eastern Parkway. *Five Centuries of Miniature Painting*, to June 1. *California Watercolors and Post Surrealists*, to September 1. *Prints by Three French Sculptors: Rodin, Maillol and Despiau*, to June 1. *European Fine Arts, 1450-1500*, to Sept. 1. *Long Island Tercentenary Exhibition*, May 26-June 15.
Cooper Union, Fourth Ave. and 8th St. *Seventy-seventh Annual Exhibition of Work by Students*, May 25-29.
Federal Art Project Gallery, 7 E. 38th St. *Native Decorative Art: Drawings by the Index of American Design*, May 26-June 6.
International Art Center, 310 Riverside Drive. *Third Annual Exhibition of New York Artists who have participated in the Washington Square Outdoor Art Exhibitions*, to June 15.
International Building, Rockefeller Center. *National Exhibition of American Art*, to July 1.
Metropolitan Museum of Art. *Winslow Homer and Arthur Boyd Houghton Centenary Exhibition*, to May 31. *Benjamin Franklin and His Circle*, to Sept. 14.
Municipal Art Galleries, 62 W. 53rd St. *Eighth Exhibition of Works by New York Artists*, to June 10.
Museum of the City of New York, Fifth Ave. & 104th St. *Rogers Groups, Nathalie Bailey Morris Collection; Portraits of Ladies of Old New York, XVIII and XIX Centuries; Actresses and Prima-donnas in New York*, to October 7.
Museum of Modern Art, 11 W. 53rd St. *Modern Painters and Sculptors as Illustrators*, to June 14.
National Arts Club, 119 E. 19th St. *First Annual Exhibition of the Pictorial Forum*, to May 30.
New School for Social Research, 66 W. 12th St. *Chinese Scroll Paintings*, to May 29.
New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to September 30.
Whitney Museum of American Art, 10 W. 8th St. *Paintings, Sculpture and Prints from the Permanent Collection*, to July 31.
Women's National Exposition of Arts and Industries, Grand Central Palace, Lexington Ave. and 46th St. *Summer Exhibition of The National Association of Women Painters and Sculptors*, to May 29.

SPECIAL EXHIBITIONS

American Indian Art Gallery, 120 E. 57th St. *Watercolors by Oqua-Pi*, to May 30.
Another Place, 43 W. 8th St. *Paintings by David Arkin*, to May 29.
Arden Galleries, 460 Park Ave. *Sculpture in a Night Garden*, to June 1.
Argent Galleries, 42 W. 57th St. *Summer Exhibition of the National Association of Women Painters and Sculptors*, to June 26.
Associated American Artists, 420 Madison Ave. *Etchings and Lithographs*, to June 2.
Babcock Gallery, 38 E. 57th St. *American Watercolors*, to May 30.
Isabella Barclay, 136 E. 57th St. *Seventeenth, Eighteenth and Nineteenth Century Chinese Paintings; Eighteenth and Nineteenth Century Chinoiserie Wallpaper*, to June 3.
Bignou Gallery, 32 E. 57th St. *London Visualized by Derain*, to May 29.
Carroll Carstairs Gallery, 11 E. 57th St. *Six Horses by Herbert Haseltine*, to May 29.
Contemporary Arts, 41 W. 54th St. *Paintings by Etienne Ret*, to May 29.
Decorators' Club Gallery, 745 Fifth Ave. *Frances Miller Rugs*, May 26 and 27.
Defenders of Democracy, 5 E. 57th St. *"The More Abundant Life"*, to May 30.
Downtown Galleries, 113 W. 13th St. *Eighth Annual Hundred Dollar Show*, May 26-June 12.
Durand-Ruel, Inc., 12 E. 57th St. *Nineteenth and Twentieth Century French Painters*, to May 29.
Ehrich-Newhouse Galleries, 578 Madison Ave. *Portraits by Azadia Newman*, to May 30. *Garden Furniture and Accessories*, to May 29.
Ferargil Galleries, 63 E. 57th St. *Paintings by Manuel Tolegian*, to May 24. *Watercolors by Joseph Golinkin*, to May 25. *Watercolors by California Artists*, to June 1.
Carl Fischer Art Gallery, 61 E. 57th St. *Group Show of Contemporary Work*, to June 13.
Florence Cane School of Art, 1270 Sixth Ave. *Group Exhibition by Students*, to May 30.
Karl Freund Arts Gallery, 50 E. 57th St. *Portraits by Julian Binford*, to May 29. *Sculpture of Mahatma Gandhi by Jo Davidson; Sculpture by Contemporary Americans; Vitroprints by H. Ides; Art for Garden and Interior*, to June 1.
Grand Central Art Galleries, 15 Vanderbilt Ave. *Designs Submitted for Rome Prize Competition*, to May 16. *Paintings by Helen Wills Moody; Westchester Landscapes by Olaf Olesen*, to May 30.
Grand Central Art Galleries, Fifth Ave. Branch, 1 E. 51st St. *Famous People by Famous Portrait Artists*, to June 30.
Guild Art Gallery, 37 W. 57th St. *Group Exhibition of Paintings*, May 25-June 13.
Hampton Shops, 18 E. 50th St. *A Modern Garden Apartment by Alexander H. Girard*, to October 1.
Marie Harriman Gallery, 61 E. 57th St. *Recent Paintings by George Picken*, to May 29. *Group Exhibition of Paintings, Watercolors and Drawings*, to September 1.
Georg Jensen, 667 Fifth Ave. *Paintings by Bruce Crane, Herman Dudley Murphy, Chauncey Ryder and Hobart Nichols*, to May 29.
Frederick Keppel & Co., 71 E. 57th St. *Prints by Gauguin*, to May 29.
Kleemann Gallery, 38 E. 57th St. *Etchings by Ferdinand Schmutzer*, to May 30.
Theodore A. Kohn & Son, 608 Fifth Ave. *Paintings by Lloyd Goff*, June 1-26.
M. Knoedler & Co., 14 E. 57th St. *British Mezzotint Portraits*, to June 12.
Kraushaar Galleries, 680 Fifth Ave. *Etchings and Lithographs by Alphonse Legros*, to May 29.
Julien Levy Gallery, 602 Madison Ave. *Photographs by Atget*, to May 29.
Macbeth Gallery, 11 E. 57th St. *Drawings by Richard Guggenheimer*, to June 2.
Pierre Matisse Gallery, 51 E. 57th St. *Modern French Paintings*, to May 29.
Guy E. Mayer Gallery, 578 Madison Ave. *Four Masters of the Graphic Arts; Blampied, Briscoe, Benson and Brockhurst*, to June 5.
Midtown Galleries, 605 Madison Ave. *Paintings by Vincent Spagna*, to May 26. *Watercolors by Thalia Millett*, to May 30.
Milch Galleries, 108 W. 57th St. *Selected American Paintings*, to June 30.
Montross Galleries, 785 Fifth Ave. *Fourth Exhibition of Paintings by the Arthur Schweitzer Group*, May 25-June 13.
Morton Galleries, 130 W. 57th St. *Paintings and Prints by Ethel L. Hyder*, to May 30.
J. B. Neumann's New Art Circle, 509 Madison Ave. *Living Art, Old and New*, to Sept. 1.
Passedoit Gallery, 22 E. 60th St. *Paintings by Five Young Americans*, to May 30.
Raymond & Raymond, 40 E. 52nd St. *Contrasts of Old and Modern Masters*, to May 30.
Rehn Gallery, 683 Fifth Ave. *First Summer Exhibition of Painting*, to June 1.
Jacques Seligmann & Co., 3 E. 51st St. *Ancient and Modern Paintings*, to Sept. 1.
Sporting Gallery, 38 E. 52nd St. *Paintings of Birds by Lynn Bogue Hunt*, to June 10.
Squibb Gallery, 745 Fifth Ave. *New Paintings by Aston Knight*, to May 30.
Marie Sterner Galleries, 9 E. 57th St. *European and American Paintings*, to May 30.
Studio Guild, 730 Fifth Avenue. *Architectural Watercolors and Sepia-tone Reproductions by Edwin H. Denby*, to May 27.
Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Group Exhibition of Etchings, Drawings and Watercolors*, to May 30.
Valentine Gallery, 60 E. 57th St. *Canadian Paintings by John Lyman*, to May 28.
Walker Galleries, 108 E. 57th St. *Pastels and Watercolors of New Orleans and the Mississippi by Donald M. Campbell*, to June 9.
Weyhe Gallery, 794 Lexington Ave. *Selected Group of Prints and Drawings*, to June 30.
Yamanaka & Co., 680 Fifth Ave. *Japanese Pottery*, to May 29.
Howard Young Galleries, 677 Fifth Ave. *Selected Old Masters*, to June 1.

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*Former Residence of
the Late Mrs. Whitelaw Reid*

PURCHASE, N. Y.

DAILY TO MAY 31st, 10 A.M. TO 6 P.M.

Luncheon and Tea Served

ADMISSION 75¢

INCLUDES PARKING

HOW TO REACH OPHIR HALL BY CAR OR TRAIN

MOTOR ROUTES: Hutchinson River Parkway to Westchester Avenue (Route 119); right to Purchase Street, left to gate, and then to Ophir Hall.

Bronx River Parkway to Main Street, White Plains; right on Westchester Avenue (Route 119) to Anderson Hill Road; continue to gate, and then to Ophir Hall.

Boston Post Road to Putnam Avenue; left through N. Regent Street to Westchester Avenue (Route 119); right on Purchase Street to gate.

BY RAIL: New York Central to White Plains, N. Y.; then by cab to Ophir Hall. N. Y., N. H. & H. to Portchester, N. Y.; then by cab to Ophir Hall.

For the Benefit of the **WESTCHESTER COUNTY CHILDREN'S ASSOCIATION**

Under the Auspices of the **ANTIQUE & DECORATIVE ARTS LEAGUE, Inc.**

In Collaboration with the N. Y. Chapter of the **AMERICAN INSTITUTE OF DECORATORS**

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